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# THE DECORATOR AND FURNISHER.

artistic grouping in which each part contributes to the effect of the whole. The divisioning of space with the details of stem and floral treatment is masterly. It will be seen that the precise centre of surface of the chief mass of ornament is not struck, and this purposely, as contributing to more naturalesque treatment.

Fig 5 is a Genoese carved sideboard of the sixteenth century. With all the richness of the ornament it does not appear excessive, constituting, as it were, a framework to the contents. Stags and conventional birds, interspersed with scrollwork, appear in the upper and lower panels; the pilasters are richly treated. Frieze, cornice and entablature add dignity to the whole. The

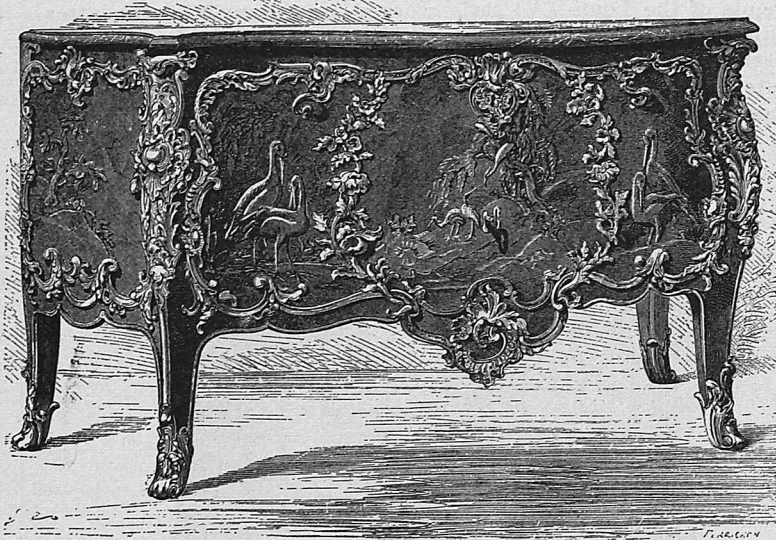


FIG. 3.—OLD LACQUER COMMODE WITH ORNAMENTS BY CAFFIERI.  
Engraved by Perrichon.

vases at top, with their lightsome ornamentation, contrast well with the solidity of the article.

Marquetry, limited in use by its costliness, has proved one of the most valuable aids in the ornamentation of furniture. Here we furnish a view of a marquetry cabinet inlaid with gilt bronze and Sevres china (soft paste) of Louis XVI (Fig. 6). The inlay of gilt bronze is extremely minute, covering all the available space surrounding the plaques. The constructional division of the parts is well emphasized by the vase-crowned pillars that rise from the centre. Bronze and precious metals, ivory, mother-of-pearl and tortoise shell, together with rare woods and terra cotta, were used, several of these being often combined together.

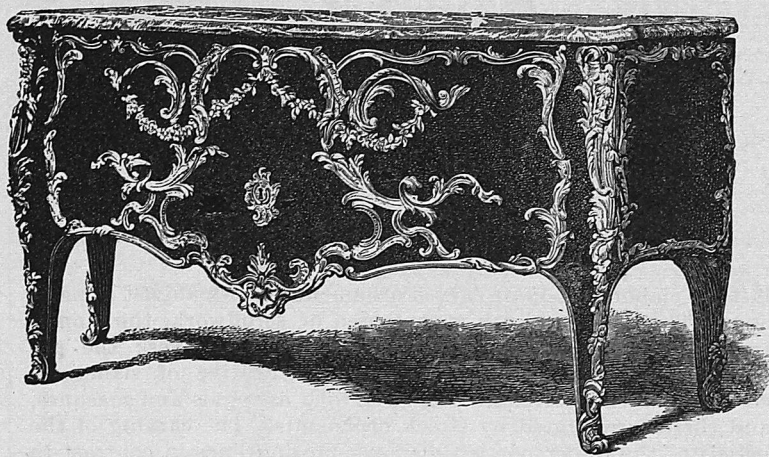


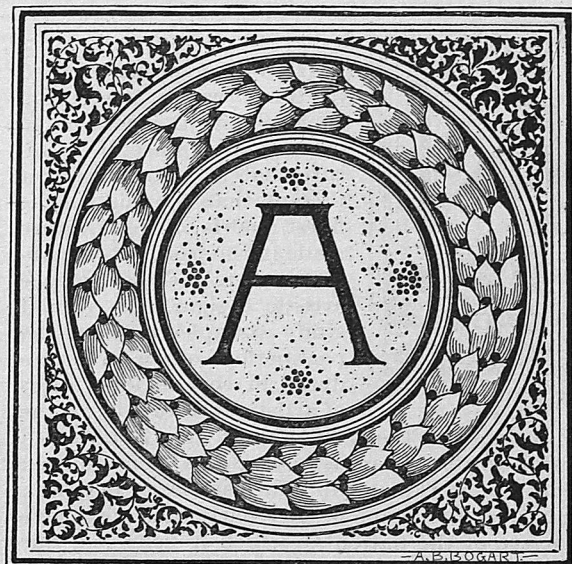
FIG. 4.—LOUIS XV. COMMODE WITH BRONZE ORNAMENTS BY CAFFIERI.  
Engraved by Deschamps.

At the above period, the exquisite Wedgwood ware, with its classic groups in relief and delicate coloring, formed an important contribution to inlays. The table (Fig. 7.) is in the highest taste, purposely commanding attention for its enrichment of surface on account of the oblong plaques and medallions with their carved borders and supports, the latter refined in conception and skillfully ornate.

THERE is evidently a further reduction in the decorative carving of furniture, giving to present styles an appearance of greater simplicity. In these comparatively plain styles, oak is a leading favorite. Its light and cheerful appearance assorts well with surrounding bright colors. In certain styles being got up for the next season ornamental inlays largely figure.

## TERMS USED IN DECORATION.

From "Elementary Principles of Ornament," by James Ward.



ESTHETIC, or the science of the beautiful. An æsthetic pattern in ornament is an arrangement in form and color, which by its perfect adaptability to the position it occupies pleases and satisfies the eye without any deeper meaning attached to it.

A pattern that conveys a meaning would be a symbolic ornament, and the picture must represent something. An æsthetic pattern may be replete with beauty of form, and sensuous in rich and brilliant coloring, still it affords no meaning beneath its surface expression. It has no subject to appeal to the intellect; it brings no story for the imagination to disentangle, but it is created for its own sake as a thing of beauty.

ALLEGORY is a form of symbolic ornament, possessing a higher meaning than "emblem," "attribute," "symbol," "image," etc. While possessing like the other terms, a field of hidden meaning, it is also in addition, an expression of ideal beauty in composition and form. This abstract quality distinguishes it from an emblem or symbol, which may or may not be beautiful in form.

ALTERNATION is a combination of repetition and variety or, strictly speaking, two different elements of form used in a design, and alternating with each other. The alternating parts must vary in volume and extent, as well as in form and design. Symmetry, variety, repetition and inequality are the principles of alternation. The want of alternation in decoration is illustrated by a surface elaborately decorated with a diaper pattern without a break or plain surface left, and is wearisome to look at. The value of plain spaces is enormous in design. Plain spaces are the alternations, or oases in the wilderness of ornament, and they may be compared to a refreshing silence after a great noise.

ANTHEMION is a radiating ornament with a palmate outline, resembling the honeysuckle-like ornament of the Greeks.

BALANCE, proper equilibrium or counterpoise. In compositions that are not symmetrical, the weight of the masses must be alike on either side of the central axis, as in regular shaped

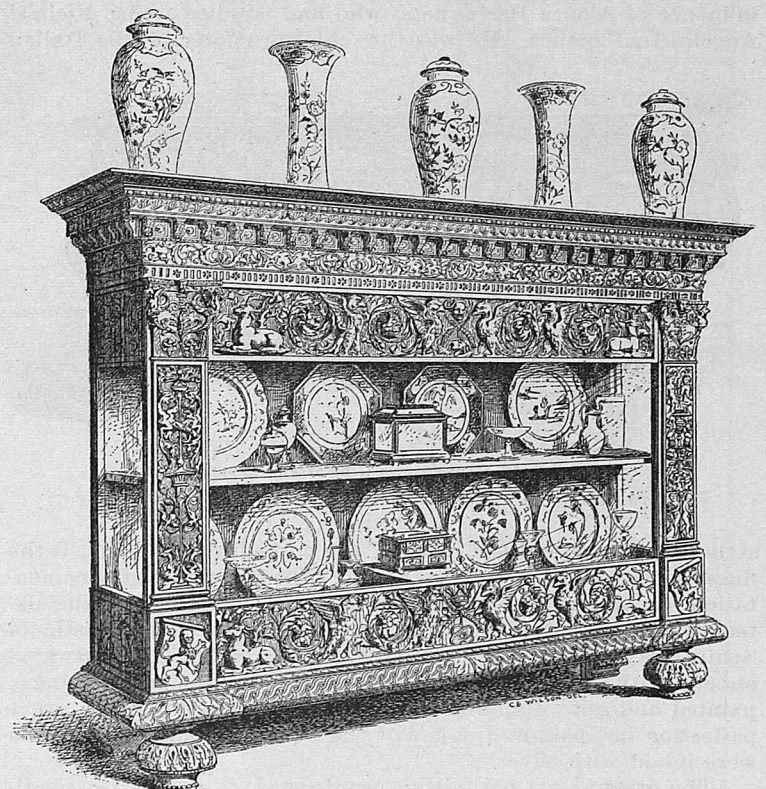


FIG. 5.—CARVED SIDEBOARD, SIXTEENTH CENTURY.  
Drawn by C. E. Wilson.



## THE DECORATOR AND FURNISHER.

forms, or in decoration where heavy forms appear to rest on fragile supports. Balance in ornament is a quality so necessary that all bad and debased work may be distinguished by the want of it. Balance differs from symmetry in this respect, that you may have true balance in form, line and color of a design without symmetry, as in work where the detail is quite differ-

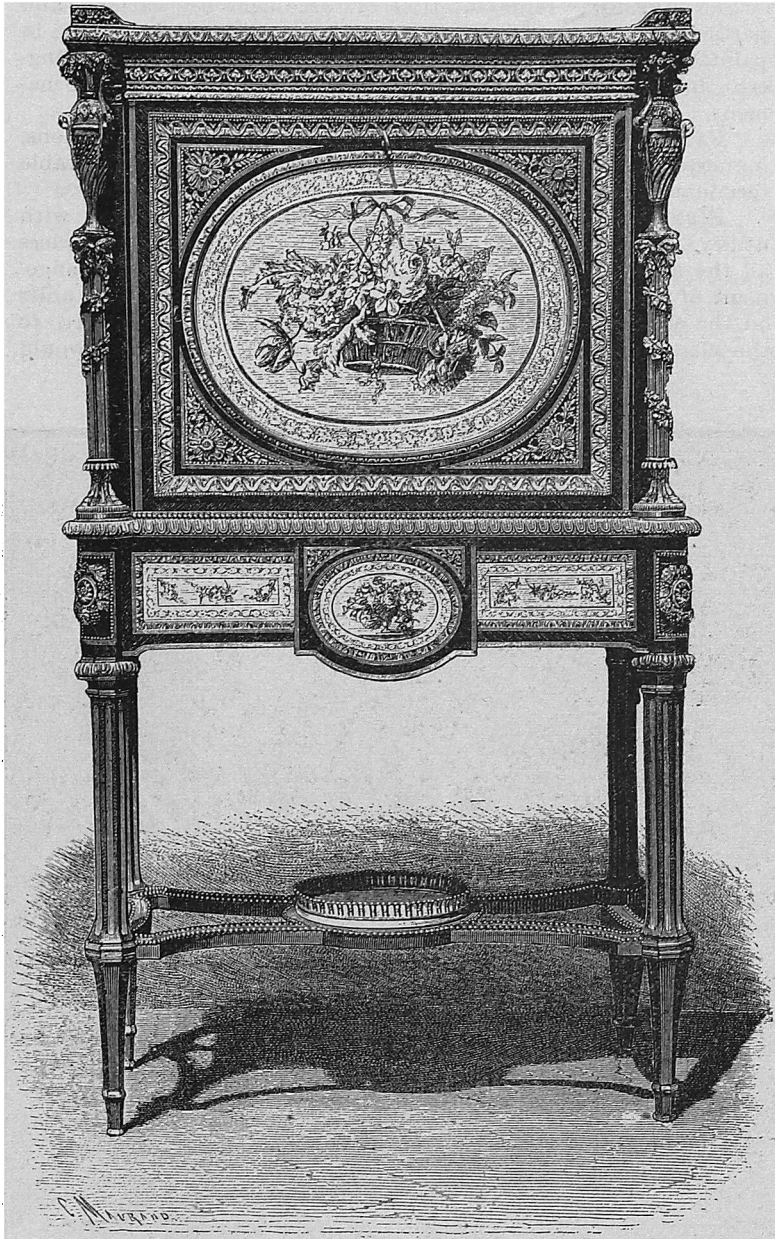


FIG. 6.—MARQUETRY CABINET INLAID WITH GILT BRONZE AND SEVRES CHINA (SOFT PASTE)  
Temp. Louis XVI. Engraved by C. Maurand.

ent; but otherwise, if it is to preserve its dignity as good ornament, it must have its general masses arranged on a symmetrical basis. Want of balance is noticed in the Rococo styles of ornament, in the more naturalistic parts of Pompeian, in Japanese work with all its beauty, and in nearly half the ornamental productions of the present day. Renaissance ornament affords many examples of balance.

**BANDING**, decorating by means of lines and horizontal stripes of running ornament. The Greeks were pre-eminent in the use of the horizontal band. The friezes in their wall ornament, the embroidered patterns on their dresses and curtains, and the beautiful ornament on their vases, were mainly designed on the horizontal band system. Persian work also affords good examples of horizontal band treatment. The frieze in modern decoration is a very important factor in wall decoration.

**CATENARY**, festoon like ornament, hanging from two points: the line formed by a chain in like suspension. This term applies to festoons in swags which have their lines on the principle of drapery hanging from point to point.

**CHEQUERING**, covering a surface with a small pattern, in which the ornament alternates, and is identical in quality with the ground space; also using a light pattern composed of cross lines.

**COLOR**. Apart from the literal meaning of the word, ornament should possess the value of color, must be designed to express movement and contrast. It is best obtained by the use of light, dark and intermediate effects, interlacing or superimposed on each other as we see in Moresque and Celtic work.

**COMPLICATION** is a term used to express confusion or the opposite of simplicity. In its highest sense, complication suggests the idea of order in obscure combination. Complication in its lowest sense is indicated by ornament in which the leading

forms are not sufficiently apparent. In architecture, it is the overloading of subdivisions of ornament. It is characteristic of the later period of all historic styles, and largely assistant in their extinction.

**CONFUSION** is a word which is the synonym of disorder, but when used to express an effect of art, refers to the ornamental effects that arise from varied and symmetrical proportions. Impediments and friezes ornamented with human aggregations in form of combats and processions with horses and chariots, as seen in Greek sculpture give a new charm to the eye. In Persian art, particularly in embroidered or printed tapestry, will be found bands of ornament, consisting of a regular procession of warriors, elephants, lions, leopards, and antelopes, horses, and peacocks regularly arranged, the figures of the animals having no relation to the proportion of their figures in real life. This extraordinary melange of ornament when repeated several times in the circuit of an apartment, has a wonderfully decorative effect. Trophies of arms, without symmetry, suitably placed in the midst of well-proportioned spaces, produce a good effect from the same cause.

**CONTRAST** is produced by comparing the straight line with the curved; black and white; plane space alternating with an ornamented one; or an enriched moulding around a plain panel. Contrast is an emphatic form of variety, and holds an important place in the best ornament. In linear ornament the circle and the straight line give the greater contrast, and in color it is the chief source of virility. It is the factor used to produce force, power and brilliancy; without it your work will appear sleepy, monotonous, and dry. It is, however, no enemy to "repose" in art; rather, when contrast and repose are united, the result is breadth and grandeur. In Renaissance ornament, contrast is best illustrated, owing to the great variety of forms and elements used. We have delicate varieties of acanthus foliage contrasting with various form of labels, shields, armor, fish and other animals, and also the human figure. Almost anything of an ornamental character and well defined form has been used in harmony and with complete success by the artists of the fifteenth and sixteenth centuries, in pilasters, panels, friezes and spandrels.

**CONVENTIONAL**. This is a word of great elasticity in ornament. In the early efforts of decoration, we see natural facts conventionalized in the extreme, partly from law and custom, and partly from want of ability of the artist, as in savage decoration in the zig-zag form of water with Egyptians, and in the geometric decoration of the Arabians. All ornament is more or less conventional but we generally understand the term as that which is applied to decorative design where the spirit and finest quality of nature are expressed and made subservient to the material and position it is to occupy as ornament, this being in opposition to the method in which natural forms are directly used. Persian flower ornament is a good example of natural con-

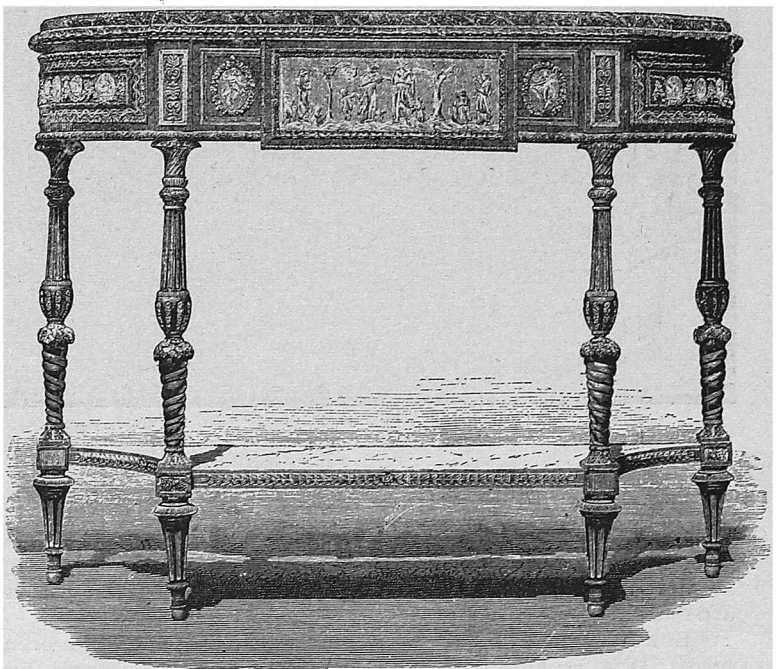


FIG. 7.—MARQUETRY TABLE, INLAID WITH BRONZE AND ORNAMENTED WITH  
WEDGWOOD CHINA.  
Temp. Louis XVI. Engraved by E. Yon.

ventionalism. Nature suggests many art forms in addition to the forms she herself creates. The man of decorative mind and of high artistic fibre, sees a matchless grace in a flower, in the turn of a leaf, in the curves of a creeper, the wing of a bird, or the spirals of a serpent, and should he be also gifted with a faultless execution, will assimilate and arrange these graces into

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abstract symbols that seem to pluck the very spirit of the object from its hiding place and astonish us with its beauty.

**COUNTERCHANGE** is a pattern in which the ornament and ground are similar in shape and alternate exactly with each other. Interchange is a sort of counterchange, and was a favorite method in mediæval Gothic decorations, where running vertical or horizontal patterns on ribs, groins, and flat borders, were usually painted so that ornament and ground alternately interchanged in color on either side of the central axis.

**DIAPER.** About three-fourths of conventional ornament consists of diapers. Nearly all woven fabric patterns, the majority of wall paper designs, patterns produced by weaving or painting, either from blocks or rollers, tile patterns—in fact any pattern that repeats from the four cardinal points over a surface is in reality a diaper, however complex it may be in itself. Diapered work is very frequent in Arabian and Moorish ornaments. Diaper is distinguished from spotting and powdering by the unit of its composition being adjacent, and also by its geometrical construction.

**EQUILIBRIUM,** see Balance.

**ENLARGEMENT OF SUBJECT** means to help out an idea in

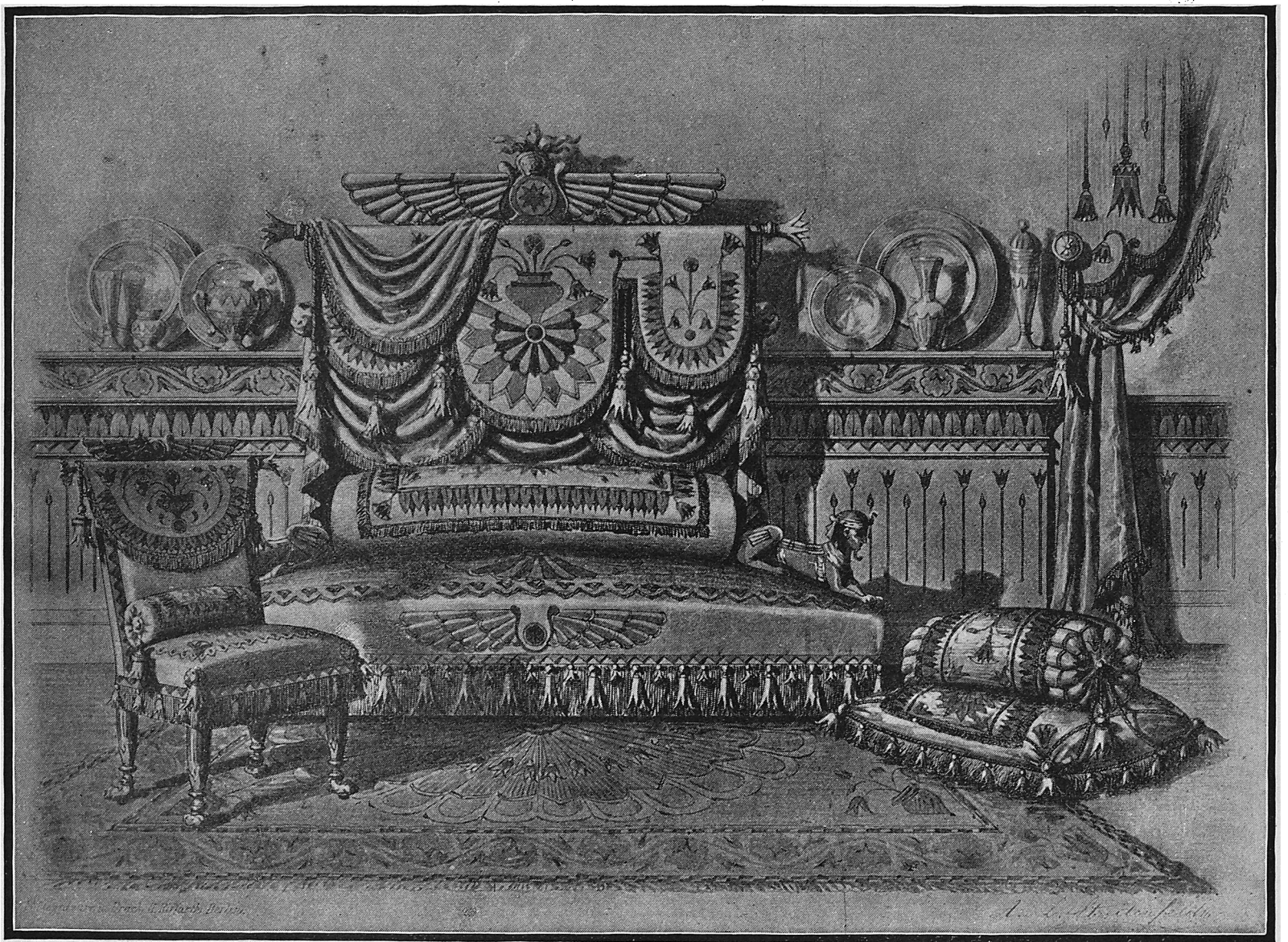
lines of a long recitative, combining its unequal tones in a concert of supreme unity.

**EVEN DISTRIBUTION,** space and ornament contrasted proportionately; balancing of masses in a design; dissimilar forms alternating so as to make a contrasting pattern of complete harmony. A good diaper pattern will serve as an example of the term.

**EXPRESSION,** representation of ornament by various and particular means, as in outline by the pencil, pen or point; in painting, by the brush; and in modeling, with tools and the fingers. In another sense expression is character or feeling in ornament.

**FANCIFUL,** a term generally applied to grotesque creations, for example, the hybrid animals, and figures with vegetable terminations met with in Pompeian and other decoration.

**FITNESS,** adaptability; beauty in ornament combined with utility. Fitness may be described as that quality which embraces all the necessary requirements, in material, texture and arrangement of masses, in a well-ordered design, so that after the units on the composition are set out and balanced with due regard to the plan, any further addition to or taking away from would



SUGGESTION FOR A RECEPTION ROOM—AN EGYPTIAN DIVAN.

design by means of added symbols or attributes, as for instance, in a figure of Bacchus we would help out the figure by placing around it grapes and the vine, cymbals, thyrsi, &c., as its attributes.

**EURYTHMY** signifies cadence, rhythm and harmony in ornament. It is a quality obtained by the use of contrasted but harmonious forms expressed in a measured or proportionate quantity. What we most admire in ornament is the beautiful arrangement of the consecutive parts, the regularity of periodic movement, the proportion of the intervals, the accuracy of the time, the perfect harmony of the concerting parts, all of which result from eurythmy, which unites in a general concert, the various proportions and distances of the decorative scheme. In certain examples of classic art we perceive the mouldings and their reliefs, the meanders which harmoniously roll and unroll themselves, in spaces at carefully calculated distances. We see heads of growling lions, which are salient features in the midst of crepitant palm leaves, and so the frieze unrolls itself like the

mar its beauty or perfect fitness. This quality is the naked truth of ornament. Adaptability is merely another term for fitness, and unsuitableness is its opposite. Ornament can scarcely be said to have a separate existence from the principle of symmetry. The most unshapen form or ragged blot if exactly reproduced on the opposite side of a straight line will make ornament, and at the same time illustrate symmetry.

**FLEXIBILITY,** a quality derived in a measure from plants of a free growth; a combination of delicacy and firmness; the universal freedom, nerve and elasticity found in natural forms when copied in ornament gives flexibility, in opposition to rigid and angular lines which produce inflexibility.

**FLUTED,** channelled, or grooved in sunk hollows or concavities, like a Greek doric column.

**GEOMETRIC,** or "geometrical arrangement," ornament constructed on a basis of geometry, as in tiles and diapers where all-over repetition is desired; the circle, square, lozenge, octagon, hexagon and triangle, are the chief geometrical forms of pat-



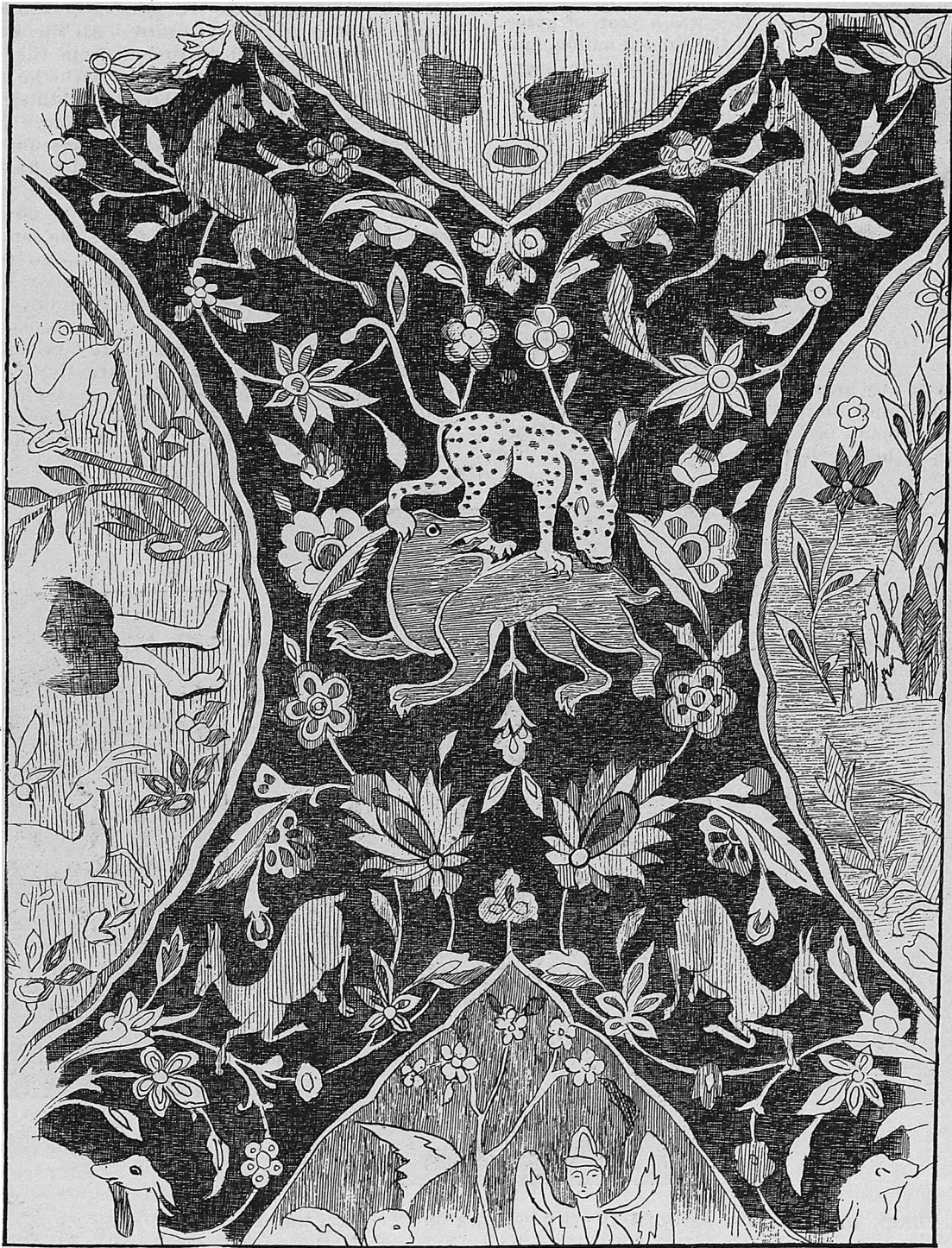
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terns in ornament. Moresque decoration is pre-eminently geometric in construction.

GROTESQUE, from the word grot or grotto; when the fantastic forms of ancient Roman and Pompeian decoration were discovered in the baths and underground "grotta" and copied in the Vatican decorations, the term "grotesque" was afterwards applied to all that kind of fanciful ornament; the word is also used to denote that quaint class of Gothic sculptured creations, such as winged dragons, grinning monsters, &c., that serve to decorate the terminations of dripstone mouldings, gargoyles, bosses, and finials; many of these are very elaborate in design and full of meaning.

GUILLOCHE, an ornament composed of parallel curved lines flowing and crossing each other in a measured and geometric manner.

quoted of inappropriate ornament. As a rule, any kind of ornament that is not governed by its plan, or falsely constructed from an architectural point of view, may be called inappropriate. For instance, if upright panels and pilasters were decorated with ornament running in oblique lines, or with a strongly-marked series of horizontal bands; or a carpet pattern designed to run in one particular direction; or columns used in decoration, but supporting nothing; consoles or brackets turned upside down (a frequent occurrence); mouldings that are round and elliptical in section, decorated with frets and straight-lined ornament; panels overloaded with mouldings; forms organic or otherwise used together, but out of scale with one another; things made to simulate what they are not; any excess of enrichment,—all this may safely be classed as inappropriate ornament.



PORTION OF A THIRTEENTH CENTURY PERSIAN CARPET, BOURSE SILK MUSEUM, LYONS.

IDEALISTIC, in opposition to "realistic" or "naturalistic;" the abstract or general truth and simplicity of nature expressed in design; conventional and æsthetic principles as opposed to a literal statement of natural facts. Greek ornament, the most idealistic, modern practice as a rule is the opposite.

IMBRICATION, overlapping or scale-like ornament; fir-cones, the fruit of the hop, tiles on the roof of a house, the bark or a natural covering of the Chili pine afford examples of imbrication. It is used as decoration on torus (half round) mouldings, and on small columns, and is a common way of filling certain spaces on Italian majolica plates.

INAPPROPRIATE ORNAMENT. Numerous examples may be

INDEPENDENT ORNAMENT is of the nature of such things as shields, medallions, labels, emblems, and devices, with or without inclosing frames, pateræ, crests, swags, or festoons and other properties; that is, they may be used alone, or in combination with other dependent ornaments.

INTERLACING, ornament composed of bands and ribbon-like lines woven together, or only crossing at intervals, so as to give an appearance of strength to the apparent weak material, as in Celtic and Arabian ornament; among examples of interlaced work may be mentioned braided, trellis, basket, weaving and network.

(TO BE CONTINUED.)